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related observation studies on one sheet (Plate 1.7). In the following account I locate this evidence in the context of specific artistic careers.

Jan van Eyck

There are only two drawings connected with the workshop of Jan van Eyck (*c.*1395–1441), although the fine graphic skills they present indicate that he was a practised draughtsman. One portrays a client from life to enable a painting to be made when the sitter was absent, since van Eyck made detailed colour notes on the drawing (Plate 1.2). This drawing presents a relentless observational accuracy which is somewhat suppressed – possibly for reasons of social decorum – in the eventual painting (Plate 1.3). The drawing derives from late in van Eyck's career and used the technique

The lower part of the forehead
Between the eyes sanguineous
Close to the hair palish
The wart purplish

The apple of the eye
Around the pupil
Dark yellowish[34]

The wrinkles, prominent veins, sagging flesh and balding hairline of someone who was probably 60 at the time of the portrayal are all indicated, yet the delicacy of the medium allows the suggestion of a smile. The painting (which can only be dated broadly as made between 1435 and 1441, when van Eyck died) presented a portrait which was larger in scale than the drawing. It ignored the red nose,

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Making Renaissance art

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